# Quarterly

LOS ANGELES COUNTY MUSEUM
FALL 1954 VOL. 11, No. 3

## EDUCATION DIVISION ISSUE

## LOS ANGELES COUNTY MUSEUM

**EXPOSITION PARK** **LOS ANGELES 7, CALIFORNIA**

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The entire family enjoys a visit to the famous La Brea Hall.

School classes throughout Southern California visit the History Hall.

# MUSEUM EDUCATION

If the first phase in the growth of a metropolitan museum is the collection, preservation and exhibition of collections, the second phase is surely the interpretation of those collections to the public. It is inevitable then that the story of museum education has to do with people and audiences — many audiences — from the family of three spending a pleasant hour or two in interested "looking", to the ubiquitous school class intent upon enriching its school-room studies, to the small intense group of experts listening to other experts speaking of the mysteries of their special interests.

Museum education is informal and voluntary — there are no captive audiences here. Interest alone is the element which holds groups together and brings them back to the Museum for repeated visits. The informality of museum talks, demonstrations, and tours makes a strong appeal in an age of formalized education. A visitor may come as often as he pleases, participate in events, and leave whenever he feels he must.

All who enter our Museum with its vast resources covering the fields of history, science and art cannot escape the impact of the physical environment surrounding them, and the rich heritage of the past which they can make their own. In a word a museum is a primary source of visual and associational material to which each responds in direct proportion to his willingness and receptivity.

Through the Museum-in-Action program many adults find cultural enrichment.

# Chamber Music

Now in its seventh year the Museum's chamber music program continues to grow in prestige and importance, both to the Museum and to the music community of Southern California.

A faithful live audience numbering up to four hundred fills the Music Room each Sunday afternoon, while unnumbered thousands of listeners hear the program broadcast over radio station KFAC. Responses have been received from as far south as San Diego and north to Santa Barbara.

Due to the free and informal nature of these concerts many visitors have their first contact with chamber music while visiting the Museum exhibitions, and they become acquainted for the first time with the wealth of talented artists now residing in Southern California.

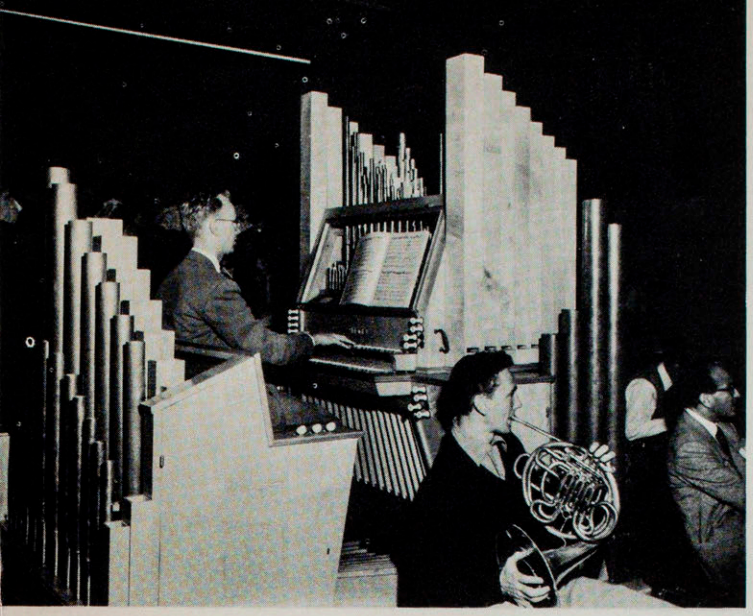
**Yaltah Menuhin, pianist, plays regularly on the music series.**

**Los Angeles Piano Quartet, one of many quartets contributing time and talents to the series.**

**A seventeen piece chamber orchestra under the direction of Franz Waxman appearing on the broadcast.**

This music series stands as an example of what a community can accomplish through cooperation. By pooling their resources, five segments of the community have made these outstanding concerts possible: the County Board of Supervisors, the Music Performance Trust Fund of the Recording Industry, the Musicians' Union, Local 47, the Museum, and of course the contributing artists.

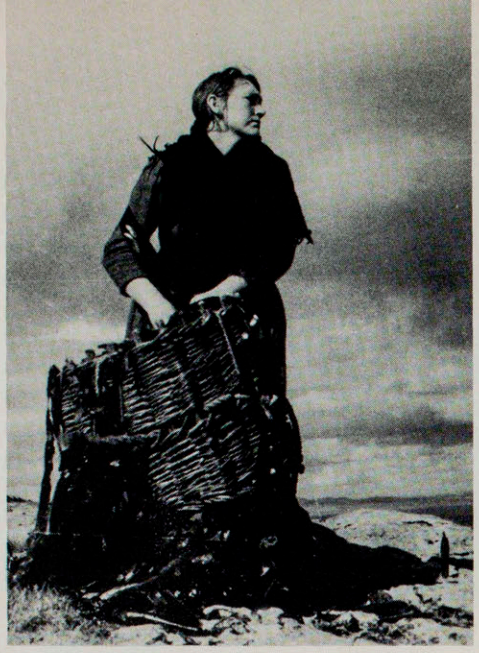
It has required the combined earnest efforts of this entire group to bring these programs to the high state of excellence they now enjoy. Continuing year in and year out each Sunday afternoon has provided not only a regular outlet for the expression of classical music, but also, a strong incentive for musicians to prepare such works knowing there is an outlet for them. Certainly this single event of the Division of Education has brought to the Museum many warm and appreciative friends.



Rieger organ used on the Bach program.

Roger Wagner Chorale and orchestra rehearsing the "B Minor Mass" by Bach. This was a special Christmas program.

A performance of "The Passion According to St. Matthew" was given in Bovard Auditorium of the University of Southern California, by the Los Angeles County Museum in cooperation with the City of Los Angeles Bureau of Music.



(Left): "Farrebique", Produced by George Rouquier.

"Man of Aran". Produced and Directed by Robert Flaherty.

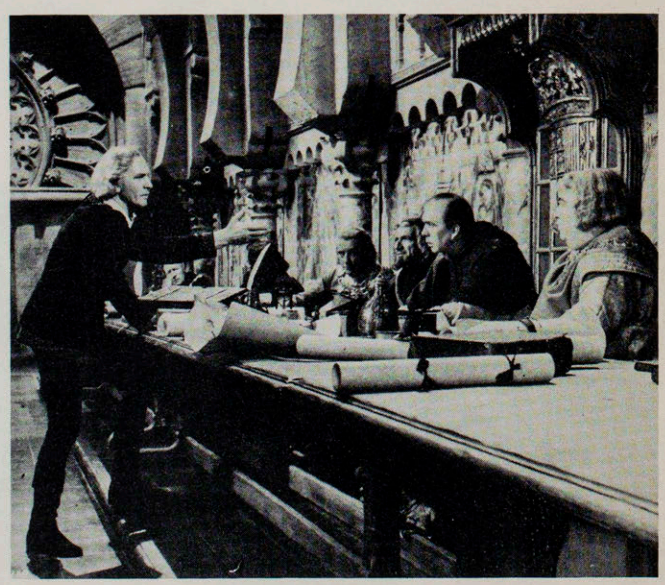
# Documentary Film in The Museum

The showing of documentary film in the Museum has long been an important part of the educational program. With the increasing interest in the community in this type of film and an ever enlarging audience, it has been found desirable to search out the very best titles in this field.

In the preparation of a normal year's program, films are rented from the libraries of the entire nation. Due to the ease with which film can be shipped, the Division of Education has used this medium to carry its extension program into the communities of Southern California. Each Museum program is now repeated in six neighboring communities through the cooperation of the local Public Library. These are known and identified as Museum Programs and have been helpful in building Museum Association Memberships.

In cooperation with the Los Angeles Chapter of the Film Council of America, the first Film Fair ever held in this area was organized using the Museum Library circuit. The majority of films shown was selected from the best foreign titles produced in the last five years. A small selection of American titles from the American Film Assembly was also included.

"Louisiana Story", Produced and Directed by Robert Flaherty.



"Christopher Columbus", Starring Frederic March

"Van Gogh", Produced by Pictura Films

"Miserere", Produced by Picture Films

"The Titan" — the story of Michelangelo

The class has selected a special committee to investigate the story of the Northwest Coast Indian Masks.

Occasionally, where the nature of the material permits, children are allowed to handle the objects.

# Visiting School Classes

A junior high school class visits the Contemporary California Artists' Exhibition to study current trends in their community.

Teachers frequently prepare questionnaires for the guidance of their students. The Egyptian Hall is a favorite for the study of ancient history.

The Museum's California History Hall, housing one of the finest collections of its kind, is used by thousands of school children each year. The stage coach is always the center of interest.

Because of the size of the specimens in the Bird Hall, teachers encourage children to study by themselves.

## DURING 1953-'54 A TOTAL OF 50,000 STUDENTS FROM FIRST GRADE THROUGH UNIVERSITY VISITED THE MUSEUM.

Few of the many carretas used in early California have survived. This class is taking notes on what they observe in the Mission section of the California Hall.

The large Mammal Halls are visited by almost every class that comes to the Museum. The newly installed Kodiak Bear Group is especially interesting.

# Museum Natural Science Workshop

In this age of specialization the Museum has undertaken a program to enrich the science background of young people well qualified to enter science careers. The Museum Natural Science Workshop and related activities has been well established for the past ten years. Outstanding high school students in science are chosen by teachers in the County and City schools each September. About 200 of these young people come to the Museum on Saturdays to study natural science in the laboratory and in the field. Courses are offered in botany, marine biology, anthropology, entomology, mineralogy, vertebrate and invertebrate paleontology, mammalogy, ornithology and research.

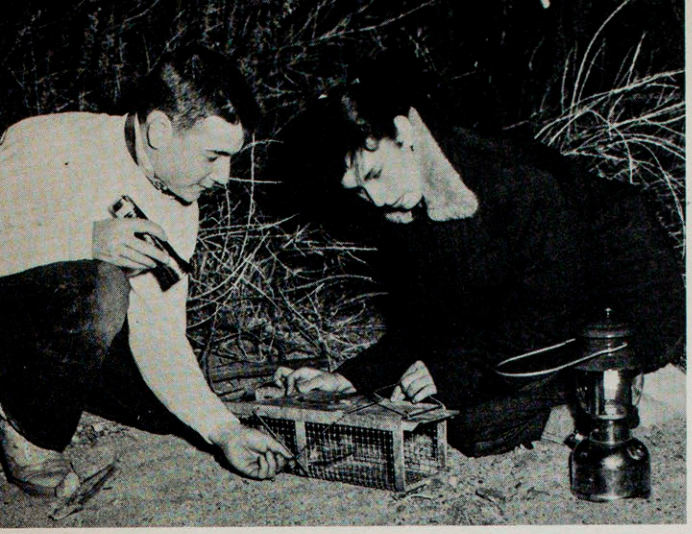
The purpose of the work is to offer extra curricular material which the schools are unable to provide for gifted young people. At the Museum there is the opportunity to meet others of similar interest, and to learn more about their chosen professions. They maintain a close association with trained scientists and are exposed to an atmosphere conducive to creative activity. The work goes beyond the classroom, taking the student into the actual work of a scientist.

**Pat Humphries, student assistant, demonstrates the method of preparing a study skin to a mammology class. Mr. Kenneth E. Stager, Curator of Mammology, makes a few suggestions.**

As the students progress they become members of the Museum Student Association, a junior academy of sciences. The program includes monthly meetings, field trips, research programs and the publication of the "Science Interpreter." The latter is a scientific journal entirely designed, written and printed by the students. It not only keeps them appraised of the activities of the members, but

**Students working with Mr. Robert Ariss study artifacts of the many Indian groups of North America.**

**The techniques learned in the laboratory are put to use in the field when the mammology class prepares the skins of animals collected during their three day trip into the desert.**



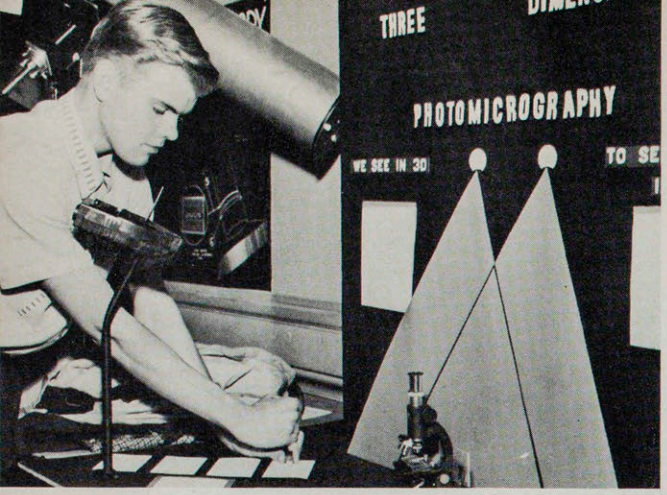
Traps are set in the late afternoon and evening during the mammalogoy field trip. Early in the morning the students collect the traps and spend the rest of the day preparing specimens, keeping camp in good order and preparing their own meals.

Members of the entomology class hunt for aquatic insects during a field trip directed by Dr. Fred Truxal, their instructor.

offers opportunity to write about field work, laboratory work and research done by the students.

During the summer a number of the students help in the science laboratories for experience. Most go on to college better prepared for their studies. Many maintain a close and valuable association with the Museum during their college days and later when they find their place in the professions.

In May a graduation exercise is held, at which time the students receive certificates for the work they have completed for the year. Students, parents, instructors and friends are guests of the Museum Student Association at a reception immediately following the graduation.

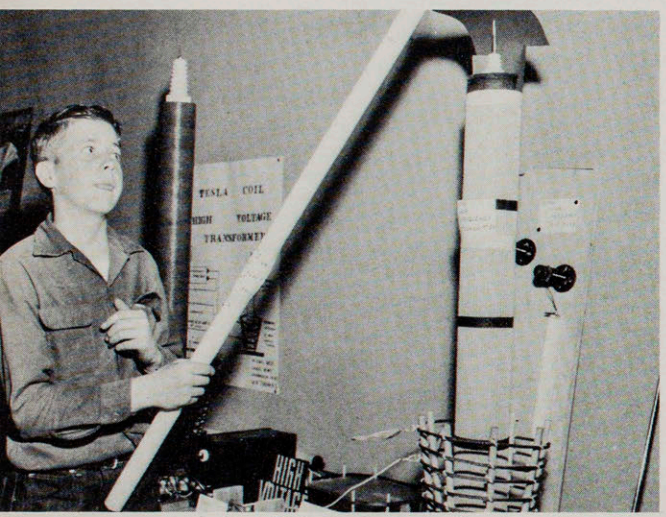



For three days previous to the opening of the Fair, students worked late into the night setting up their exhibits. Ted Cottle of Dorsey High School in Los Angeles is shown arranging a part of his exhibit which won him an honorable mention. Ted also proved himself a most capable guide for Ken Graue when "City at Night" televised the Fair.

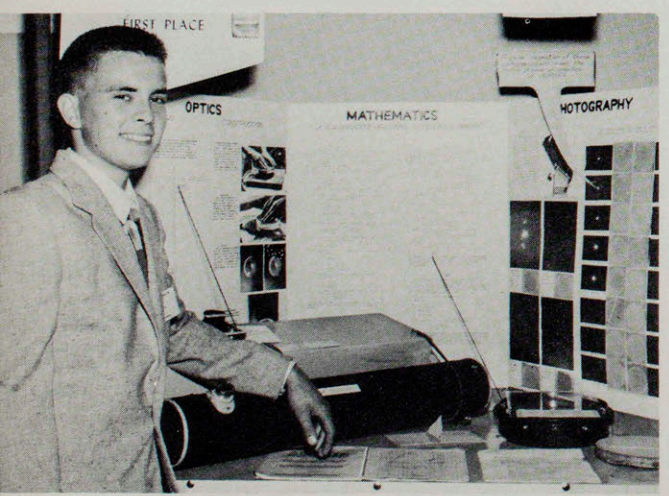
# Third Annual Southern California Science Fair

The Third Annual Southern California Science Fair was held at the Museum, April 22-30, 1954, drawing its usual record crowd. Over 26,000 people visited the Science Fair this year to view the excellent work on exhibit. Many of the schools in the nine southern counties hold science fairs in the Spring and choose finalists to compete in the Fair held at the Museum. Three hundred and thirteen were permitted to enter exhibits at the Museum this year. The first place boy and girl were sent to the National Science Fair at Purdue University in May where the boy, Martial Thiebaux of Whittier High School, won second place in boys' physical science in the nation. The girl, Tazuko Takasago, also made a good showing.

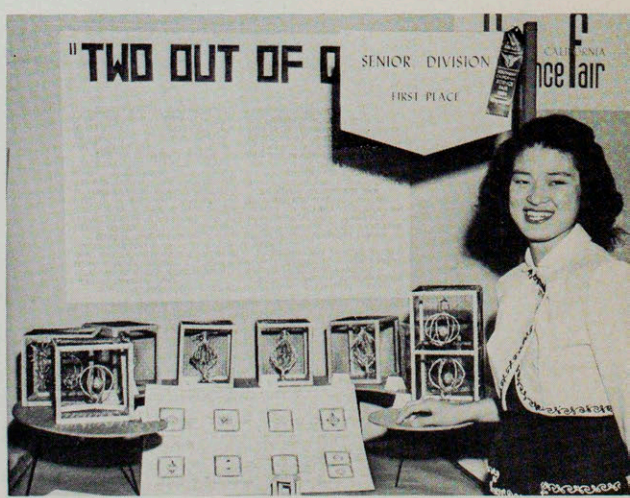
The Museum has undertaken most of the work of the Fair with the excellent assistance of many teachers in the area and the great financial support of the Los Angeles Times. Other sponsoring groups are: the University of Southern California, the California Institute of Technology, the University of California at Los Angeles, the Los Angeles City Schools, the Los Angeles County Schools, the American Chemical Society, the California Science Teachers Association, the American Association of




Electronics are very popular with junior high school students. Kenneth Young demonstrates his tesla coil, an exhibit sent in from Arrowview School in San Bernardino.




Martial Thieboux shown with his exhibit which won him first place for boys in the senior division. His work was sent to the National Science Fair where it won second place in boys' physical science. He is a student of Roy Holmes at Whittier High School.




Tazuko Tokasago of Manual Arts High School in Los Angeles. Tazuko and her teacher, Mrs. Ruth Kopf, took Tazuko's exhibit on Mitosis to the National Science Fair after she won first place for girls in the senior division in the Southern California Fair.

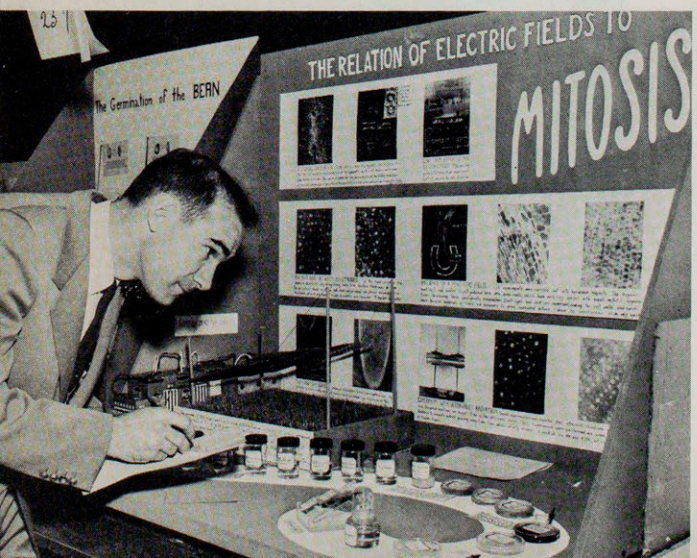
Live animals are frequently found on exhibit. Robert Saffell of Edison Jr. High School in Los Angeles shows his pet skunk which attracted considerable attention in the Junior Division.

Shirley Bias of LaFayette Junior High School in Los Angeles arranges the fruit on her exhibit on foods.

Physics Teachers, and the Pacific Southwest Association of Chemistry Teachers. The Southern California Fair was the first held on the west coast. Last year a number of people from other parts of the state came in to observe the Fair and the work program. As a result four other area fairs are now held in California. A number in neighboring states have also begun work in the past year or two.

The Fair is one of the most popular attempts to interest young people in science. Providing an opportunity for the student to display his work is often the stimulus needed to give purpose to his work and encourage him to continue his experiments and perhaps enter some branch of science for a life work. Not only does this supply much needed scientists, but it provides educational and attractive activity at an age where guidance is important to direct energies into desirable fields. On the other hand, many of these young people return to the Museum during the year, seeking help with their work and are also a potential support for the Museum in years to come.

Dr. Fred Truxal, entomologist at the Museum, served as one of the two dozen judges at the Fair. Judges were chosen from among several universities in the area, educators and industrial leaders.




A few of the thousands of spectators who attended the Fair.

The first meeting; looking over their own work.

A gallery session brings in extra people. The Le Brun show.

The Marsden Hartley exhibition.

# The Museum's Art Workshop

There is no parallel in high school, art school, or college to the Saturday Morning Art Workshop. It is a bridge in the students's experience embracing him as an individual and his place in the developing of art of all ages. Although there can be some drawing and painting, and much criticism of their outside work, primarily the Workshop exists to start its members into a well-balanced maturity.

The students in the Workshop are carefully selected by their high-school teachers for participation in such a program. They are superior in intelligence too, and sharper in interest than, usual student groups. Without such individuals, a Workshop of this nature would be impossible. It represents the rare opportunity to bring together kindred spirits with a common aim.

The course offered to high-school students falls into two divisions, treated alternately in the fall and spring semesters. The first is a series of discussions on art itself, and on the students as individuals in the field of art. In the fall the class works in the galleries of the Museum, arguing about the materials, processes, purposes of art. Occasional field trips are taken to visit some of the art schools, to talk with prominent local artists, and in general, they sort out their ideas about art and its part in their own lives.

The spring term is different. Still including a field trip or two the students begin a systematic organization of the history of art, working through the galleries again on a chronological and geographical basis. Although the factual approach is included, their main concern is the discernment of changes and similarities in the broad field of art, and the effort to understand what lies behind them in the mind of men who developed them.

A new technique? An experiment, at least.

Six years after their first class in the Museum.

A private school continues its discussion in the cafeteria.

# YOUTH IN THE ART WORLD

*(Graduates of the Saturday Morning Art Workshop)*

The Art Workshop for high-school students has existed in the Museum since 1947. Eight groups since then make a body of informed and interested alumnae who in many instances are already exhibiting artists, even while officially still students in colleges and art schools. Some have chosen other professional fields, law, ministry, medicine, science, business, and some are raising families. Half of them keep in touch with the educational staff here by visits, phone calls and letters. They take part in TV programs, come to exhibitions, ask about current opportunities, and show off their children.

These two hundred people are a nucleus for a new art public of incalculable value to the Museum. In turn, they feel a personal gratitude to the staff for attitudes toward study, toward art, and toward life which they are sure developed from the intimacy of prolonged consideration with each other and the Museum staff of the nature of art and of their individual selves.

Reproductions also contribute to the Workshop Program.

Ceramics for the home today; Museum material in a hundred years?

A Thursday afternoon session for teachers during the Arms and Armor show.

A Sunday gallery talk for the public. Arms and Armor show.

Tony Ivins demonstrates building a jar.

## TEACHERS' IN-SERVICE TRAINING CLASSES

The number of school classes visiting the Museum annually has now become so great that the education staff is no longer able to give personal supervision to each class. It is therefore necessary to hold the teacher responsible for the entire museum visit. In order to make teachers more confident in the Museum, a series of workshops has been offered to the teachers of the city schools.

The workshops represent a 16 or 32 hour intensified experience with the Museum's complete resources. Titles of the courses offered so far include "Audio-Visual Resources of the Community," "California Backgrounds," "The Colonial Craftsman and the Home." Limited groups of teachers in various grades from kindergarten to technical school take appropriate classes, meeting the Museum staff as well as becoming familiar with the material available to them in the galleries, storerooms, lending service and reference library to enrich themselves and the visual experiences of their children.

## GALLERY PROGRAMS

Gallery tours, demonstrations and discussions are part of the educational activity of every museum today. In our own galleries these divide rather naturally into advertised and publicly scheduled offerings, and the private requests made through the Appointments Secretary by schools, club groups, and special organizations. Their purpose is to acquaint museum visitors with the many kinds of interests lying within the scope of the permanent and changing exhibitions, to arouse their enthusiasm to a full imaginative participation which comes from intelligent appreciation.

## MUSEUM-IN-ACTION PROGRAM

The Museum-in-Action program is an important part of the public program. Artists giving demonstrations of their craftsmanship teach more than many lecturers can. Laymen or other artists who are free to ask a direct question as they see a job in process, clarify their own thinking and that of the group around them. Sometimes they clarify the artist's thought as well. But, the specialists, the scholars, the connoisseurs also contribute much toward what the public wants to understand. In the Museum-in-Action program, people in these various categories are presented in the Sunday afternoon programs.

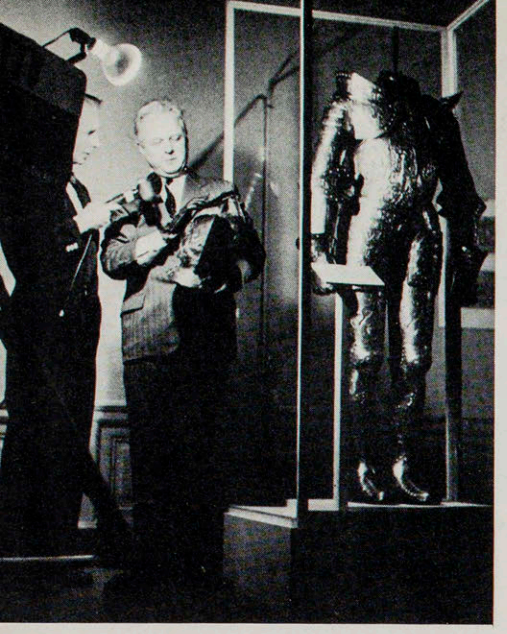
**Borrowers selecting materials from the Division of Education loan service.**

# LENDING SERVICE

Borrowing books from a library has become a common practice for all of us, but borrowing a rabbit, or a snake, or grandma's pewter pitcher is a relatively new service. Many teachers know that a large collection of objects and pictures representing the major interests of the Museum in history, science and art can be borrowed without charge for a short period of time for use in the classroom. These materials are surplus from the Museum's collections, excess material from expeditions, or donated by many friends of the Museum. In most cases the exhibits available here are unique and cannot be secured through other educational channels.

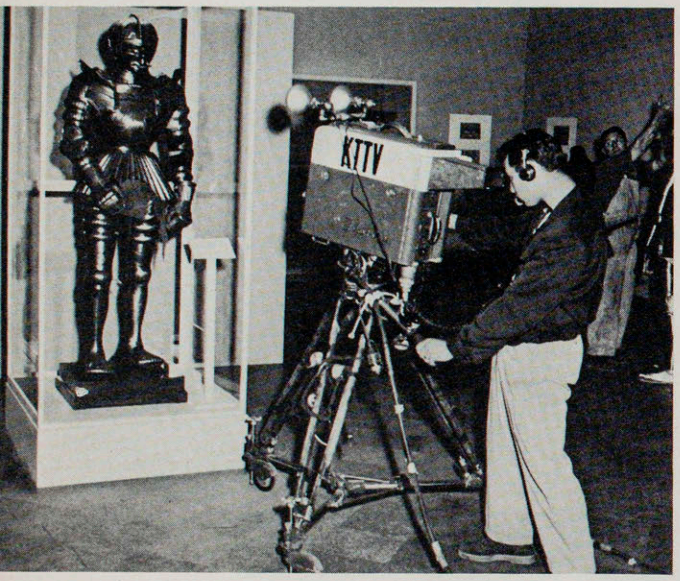
During the past year some 5,000 borrowers made use of this service. Since these are teachers and supervisors the museum exhibits ultimately reached an estimated quarter of a million children in the schools of this county. In addition to teachers this service was used by university faculty, artists, scout leaders, lecturers, motion picture studios, and most recently by many people preparing television programs.

# Television

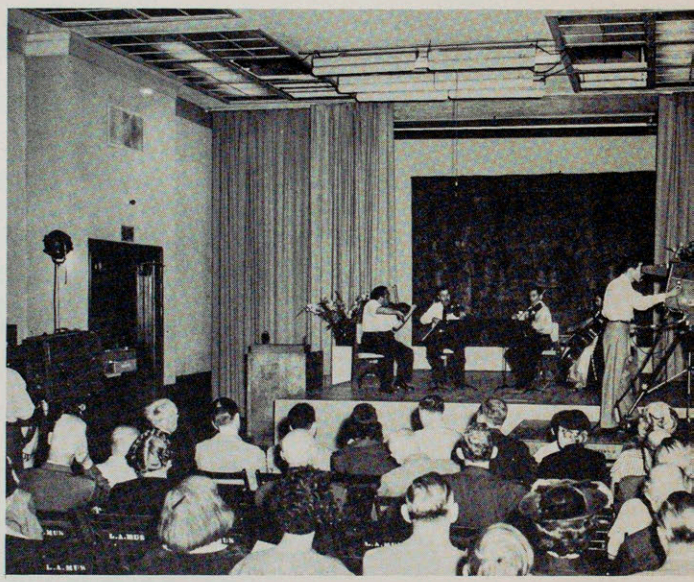


Remote television coverage of the Arms and Armor Exhibition by Station KTTV. Roy Maypole interviewing Marvin Ross, Chief Curator of Art.

The remote crew of the educational television station, Channel 28, produced a closed-circuit chamber music concert at the Museum.




Modern television cameraman drawing a bead on ancient warrior!



During the winter of 1953-54 the Division of Education produced twenty-eight half-hour art programs through the facilities of Channel 28.

# *THE QUARTERLY*

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Signa L. Broline, Membership Secretary, RIchmond 2194


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